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THE SHORTLIST



ADAM IVERSON

THE STAT SHEET

8th

Minnesota's ranking among America's most educated states

\$2.5 million

Asking price for Garrison Keillor's mansion on Summit Avenue in St. Paul

2

Number of states - Minnesota and Utah - where 3.2 percent beer is still sold

0

Number of black women in the St. Paul Police Department after the retirement of Sgt. Val Namen

"It's like flying a Confederate flag, but with the bonus of plausible deniability."

Reader Patrick Solomon responds to "Roosevelt High's basketball team met with giant Trump banner at rural road game," at citypages.com.

DEADLY BLOCKADE

AS MINNESOTA REPUBLICANS prepare once again to block gun control in the legislature this year, they might be advised of a few facts:

Guns are now the second leading cause of death for kids 19 and younger in the U.S., according to a study by the University of Michigan. That comes out to an average of roughly eight per day, surpassed only by car accidents.

But while deaths by accident have been decreasing due to added safety precautions, gun deaths have soared by as much as 28 percent a year as firearms laws get weaker. The evidence is clear that guns don't make kids safer. They just make more children dead.

POPULAR STORIES

AT CITYPAGES.COM

Minneapolis Roosevelt High's basketball team **MET WITH TRUMP BANNER** in Jordan

Here are a bunch of **GOOD TWEETS** about Trump serving

cold fast food to Clemson
Wanna buy this SUPER LUXE
TWIN CITIES DOUBLE-HOUSE

on Cedar Lake?

What a St. Paul couple's

MARIJUANA BUST should
teach Minnesota ... and
maybe finally will

NEW BUILDING would add a giant RBC sign to the Minneapolis skyline – should we let it?

ALL-POINTS BULLETIN

The mysterious case of the St. Paul Slapper

atch out, St. Paul. A man is driving around and pulling over his car in order to assault random strangers.

At least five people have been victimized since December 12, at which point the man was driving a grey Toyota Tacoma. Lately he's been seen in a blue or light grey Subaru Outback with stolen plates.

Victims have been slapped in the face, hit with a wrench, and had Gatorade bottles thrown at them, according to St. Paul Police spokesman Steve Linders, who concedes that this is a new one for the cops.

"We have road rage incidents from time to time," Linders says. "And we have fights that break out and assaults that occur. But we've never had one person driving around randomly throwing things and slapping people. We've never encountered that in my time."

No one's been seriously injured, but that doesn't mean the man's not a danger. Since posting the story of the St. Paul Slapper to social media, Linders isn't aware of any solid tips, which is curious, as the man has a distinctive look: a blue teardrop tattoo under his left eye.

He's white, in his 30s, heavy-set, and wears a ski mask. He's also damaged vehicles during his rampage.

Linders says this is hardly the Crime of the Century, but the man's erratic behavior cannot be allowed to continue.

"You just can't drive around St. Paul throwing things and slapping people and hitting them with wrenches," Linders says. "It's a weird situation."

Clearly something's going on with this man mentally, and Linders says police could help both the assailant and the community by getting him off the streets.

"It's important we find out what's going on," Linders says. "He might need



UNSPLASH

help, and that's something we could help arrange with our mental health unit. Of course, we also want to hold him accountable for his actions."

Anyone who sees a man matching that description should call 911 immediately and let police know his whereabouts. And anyone living in or visiting St. Paul

The slapper has been committing random assaults around St. Paul since early December.

should keep an eye out for an approaching stranger with a teardrop tattoo and wearing a ski mask. - MIKE MULLEN







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7PM

7PM



Davina & The Vagabonds

7PM

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Matt Wilson & His **Orchestra**

FEB 1 • 9:30PM **FEB 2 • 7PM**



Sarah Morris



FEB 4 7PM

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FEB 9 7 & 9:30PM

A Tribute

to Nancy

Wilson



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FEB 19 7PM



Regina Carter Quartet

7PM

FEB 20 7 & 9PM



The SMEAR

A career-killing lie almost extinguished a Minneapolis dancer's rising star

By Susan Du

I. HATE MAIL

n the morning of October 21, 2017, the budding New York choreographer Jinah Parker was sitting in bed, her husband lying alongside, when she opened her email and found a deeply unsettling, one-paragraph message about her debut dance production.

The show was called *SHE*, a *Choreoplay*, an off-off-Broadway interpretative dance in which four women vividly monologize rape and abuse.

Parker wrote and directed. Her newlywed husband, Kevin Powell, was the producer. In 1992, as a tenacious 26-year-old activist, he appeared on the inaugural season of MTV's genre-defining reality show, *The Real World*. In the decades since, he'd become a prolific public speaker, author of 13 books, and a two-time congressional candidate.

Powell also has a history of violence. He assaulted women in college and once shoved a girlfriend into a bathroom door. Now he's a sophist of male fragility, and an essential component of his activist repertoire is to engage in public reflection—usually with equal parts self-effacement and self-righteousness—upon this personal shame.

This was what the email to his wife took issue with.

"You are being a hypocrite. How can you present a message via dance on sexual violence, but knowingly choose to marry an admitted woman beater?!"

It continued: "Kevin Powell admits that he can relapse into violence. Don't be deceived and trade your safety for someone who can assault you."

The sender was a woman named April Sellers.

Stunned and bewildered, Parker felt that this small but cutting missive attacked her work, her marriage, and her choices all in one breathless dispatch. Silently, she tapped her husband on the shoulder and showed it to him.

The couple Googled "April Sellers." There was a law professor in Indiana, an Oklahoma district court judge, a high school softball player. But the top links pointed to the April





Sellers Dance Collective in Minneapolis.

That April Sellers is a choreographer of modern dance. She's 43, an anarchist queer feminist known for avant-garde expressions of body politics. Critics would identify her work with epic emotions, big hair, and nude numbers that made all but the most daring of Minnesota venues flinch.

The couple asked themselves who would be so concerned about a production like SHE, and determined that this April Sellers had to be responsible.

Two weeks later, Powell crafted a blistering 1,200-word open letter response, signed jointly by his wife.

It read: "For you, as a so-called progressive White woman, to think it's okay to send a note like that to a Black woman, about her relationship with her Black husband, speaks to a kind of racist privilege and racist condescension deeply steeped in the history of this country."

The couple called Sellers sexist for thinking she knew another woman's journey better than herself, and accused her of committing "a form of violence."

"We are sharing this response widely, across various communities in Minnesota and nationally, because we feel people like you are dangerous."

They addressed the email to the April Sellers Dance Collective. The message was blind copied to the Star Tribune, MPR, A Prairie Home Companion, Walker Art Center. Juxtaposition Arts, the Minneapolis NAACP, two dozen members of the state arts board (which issues grants to artists), and the St. Paul Public School District (where Sellers taught part-time).

Asked later what he wanted people to know about Sellers, Powell explained, "If you have someone who's a white supremacist in your community, people should be aware of it. If you have someone who's a rapist in the community, people should be aware of it. If you have someone who's spewing hate speech, they should be aware of it. That's basic."

Unfortunately for everyone involved, the couple were enacting their revenge on the wrong woman.

AN ARTIST'S REPUTATION

pril Sellers took her dog for a walk, unaware that a pair of New York activists was simultaneously drafting her character assassination. When she returned to her apartment, the email was waiting.

Through tone and content she could tell something terrible had happened. The letter referenced personal details about her life-how she'd been born in Iowa, attended college in Wisconsin, and worked as a dancer and choreographer in Minnesota. There was abundant name-calling, and a library of links to the activism of a man named Kevin Powell.

She'd never heard of him or his wife, Jinah Parker, before.

Feeling dazed and disoriented, she gathered only that somebody had slighted someone, and she was being blamed for it.

"I wanted right way for anyone who might have gotten it to know it wasn't me. I didn't do it," Sellers recalls, short of breath, as her eyes well. "More than anything, I wanted to engage."

Less than two hours after receiving the letter, Sellers replied, pleading her innocence and requesting a phone call.

No response came. Sellers followed up with a Facebook post. Later she sent another email begging to know the names of everyone who'd received the letter so she could reach out and clarify. Her name, after all, was her livelihood.

Sellers moved to Minneapolis in 1998 seeking entrance to an artistic community that was seen as a regional mecca of dance. After some 20 years, she established a reputation as a transgressive choreographer who employed and advocated for other dancers.

By the fall of 2017, the Metropolitan Regional Arts Council awarded Sellers its Next Step grant to take her work to the national stage. City Pages named her an Artist of the Year. She embarked on a tour of Chicago, Detroit, and Boston, and received prestigious mentorships from Seattle to New York, all in preparation for pitching presenters, curators, and venues across the country.

Yet Parker and Powell, who were rooted in the dance community, had condemned her far and wide. She feared their letter would preclude any chance of establishing a relationship with major arts organizations such as the National Performance Network or Dance USA. So she waited. postponing the next evolution of her career in anticipation that the misunderstanding would be corrected eventually.

"As artists, our reputation is essential to opportunities, and opportunities are our currency," Sellers says.

"People spend money to come sit in the dark and listen to what I have to say, and focus their attention on my point of view. I also believed that no one was going to want to hear the megaphone of the person they describe in that open letter. I believed I wouldn't be given a platform."

But Parker and Powell weren't about to respond to Sellers. They didn't believe her, and suspected she might be mentally ill.

They were also busy, wrapping up that fall's production of SHE, planning a clothing drive for homeless kids, and enjoying the holidays. Their honeymoon lapsed into January. Next came Black History Month, with Powell touring the country on the college lecture circuit. They'd put the whole incident behind them.

"My life is modeled after Gandhi, Dr. King, people who gave their lives to our country. That's what I do," he'd say later



CREATIVE COMMONS

in defense of his and his wife's inattention to Sellers' pleas.

"Regardless if we had proof or not, what we do have proof of is the historical reality of being a person of color in America and having people talk to you in any kind of foul way and thinking it's okay, even in the state of Minnesota that's supposed to be liberal and progressive."

There would be no apology. No correction. And no telling who'd received the smear.

III. THE OTHER APRIL SELLERS STANDS UP

bout a month after receiving the letter, April Sellers took a dancer out to Masu Sushi and Robata in northeast Minneapolis. They'd just had a show. It was her custom to gather feedback from performers in one-on-one reviews.

As the hostess walked them to their table, she ran into Star Tribune arts critic Rohan Preston, who was holding court at the sushi bar with Peter Brosius, artistic director of the Children's Theatre Company.

Sellers said hello. She and Preston had a long working relationship. His coverage of her early work helped her build credibility and an audience. As they chatted, he mentioned he'd received the letter and a phone call from Kevin Powell, an old friend whom Preston knew as an ambitious young writer in the 1990s. Feeling bad for Sellers, the critic asked how she was doing.

Sellers broke down and began to cry. There was no longer any question about the lengths Powell and Parker had gone to shame her.

A shadow of paranoia stalked her for months afterward, isolating her from other artists and forcing her into a creative drought.

Because she hadn't had a chance to tell her side of the story, she feared going out. She'd leave shows early to avoid talking The internationally famous Kevin Powell is a journalist, activist, public speaker, and dance producer.

to people, quit rehearsals, and wouldn't enter a studio for half a year. Several of her performers, who'd been with her for seven years, had to commit to other projects.

Dancers spend a lot of time looking at themselves in the mirror, tapping into personal vulnerability, Sellers explained. She couldn't bring herself to do that anymore because although she was feeling raw, it wasn't by choice.

"I don't like stories of victimhood, especially around women. I'm not interested in telling those stories, and yet I was in the midst of it. So I was rejecting my own story artistically."

Sellers retained lawyer Aaron Mills Scott, who threatened to sue Powell and Parker if they didn't retract and apologize. The couple likewise lawyered up. A flurry of legal motions ensued as Sellers attempted to compel them to reveal the letter's recipients. Powell claimed he could not remember who he'd written or called.

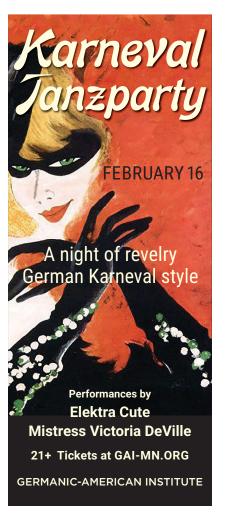
Last summer, Scott tracked down the real author of the note that had so enraged Powell and Parker—April Maria Sellers of Cleveland, Ohio.

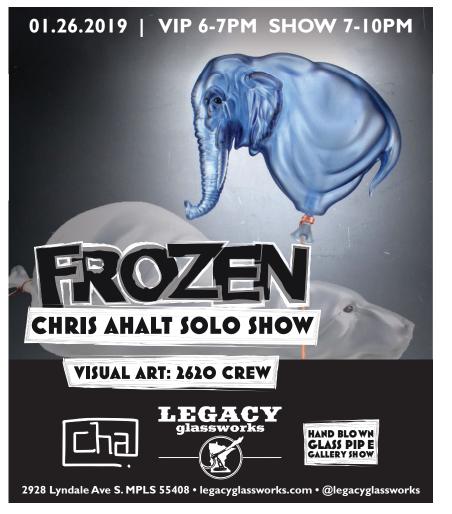
April Maria, 52, is a Howard University graduate who majored in broadcast journalism and does freelance writing. She's a genuine fan of Powell's books on hiphop, race, and the cycle of violence that accompanies growing up in the ghetto, believing him to be "an amazing writer, a deep thinker, whose voice is needed in society."

But she also happens to have spent a life faithfully devoted to domestic violence causes. That passion is derived from a visceral memory of watching a disheveled black woman run into the Salvation Army building where April Maria practiced dance as a child, bleeding from the face



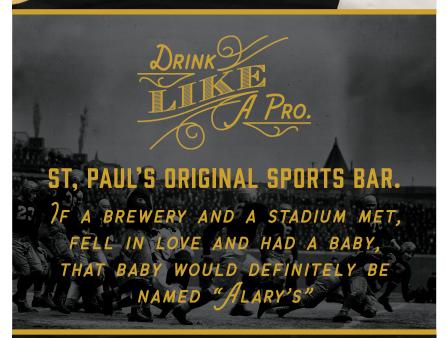








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and calling for help. She'll never forget that sight, she says.

This April is no longer a part of the dance world, and doesn't pay much attention to New York productions like SHE, as Parker and Powell assumed. Rather, she'd stumbled upon a line in his memoir, Who's Gonna Take the Weight? in which he admitted he could relapse into violence. She found it troubling in light of his role as SHE's producer.

So she wrote to Parker, signed her own name, and left her personal email address. The couple never reached out.

Wondering now whether she could have assuaged their anger by expressing how much she respected Powell's writings regardless of his crimes, April Maria says, "Woulda, coulda, shoulda."

"It's called freedom of speech," she adds. "Period in the right place, making sure that before you make a comment about someone's behavior, it's pros and cons ... that's not how social media works."

IV. A RAT'S NEST **OF REPORTERS**

pril Maria Sellers of Cleveland was no coward. She signed an affidavit taking responsibility for her email, stating she'd merely expressed her opinion.

Once it became undeniably obvious to Kevin Powell and Jinah Parker that they'd mistaken one woman for another, Powell attempted to shift the blame to Rohan Preston, the Star Tribune arts critic.

In the heat of researching April Sellers of Minneapolis, Powell called Preston for information about the dancer's character. In a deposition, he claimed that Preston verified Sellers was very much the type of person capable of writing such a mean email, with "a history of trafficking in black culture," someone who could be a "loose cannon with her voice."

It was Preston, Powell said, who'd given him specific examples of Sellers behaving badly toward other artists and people of



JENNIFER GLAWS

color, working with black art with "a certain kind of ownership."

He claimed he'd done his due diligence by turning to a reputable journalist with his finger on the pulse of the Minneapolis

Sellers says the last thing she wanted was to involve the critic. So when attorney Scott subpoenaed Preston to testify, he attached the audio recording of Powell's deposition.

"I was certainly dismayed by what he ascribed to me," Preston said. "About being lied on, frankly. That he would essentially try to use my credibility to pawn off his mistakes."

The critic appeared in court, testifying that while Powell did call him to inquire about Sellers, he'd been at his daughter's raucous volleyball game at the time and did not stay on the phone for long. He'd listened to Powell vent and advised him to check his facts. They might have discussed Sellers' love of hip-hop.

"I applaud her courage, her creativity," Preston said of Sellers. "The fact that she's always curious and learning and growing. She's a very staunch feminist and strong choreographer."

Powell's nuclear error, disseminated to more than 30 "gatekeepers" of the arts community, was a "career killer" in the critic's opinion.

April Maria flew in from Cleveland to testify as well. She came prepared with quotes from Powell's books to explain her motivation for sending the email.

"It was just mistaken identity, and the bullet was meant for a different person,

Locally acclaimed choreographer April Sellers was on the verge of taking her work to the national stage.

but unfortunately an innocent person was the recipient," she said. "It's sad and outrageous."

Powell reminded the court that he'd once been a reporter, a founding staff member of Vibe Magazine, writing volumes on arts and entertainment, for which he would abide manifold laws and ethics in pursuit

Yet he'd been caught in a lie before.

In 2017, when the Tupac Shakur biopic All Eyez on Me came out, Powell sued the filmmakers, alleging they'd lifted material from a series of jailhouse interviews he'd

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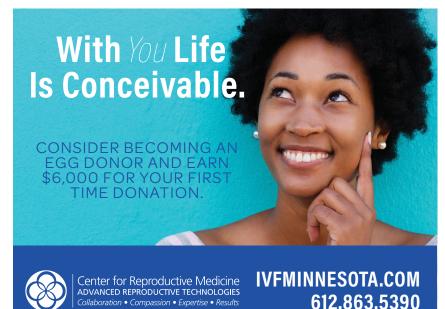
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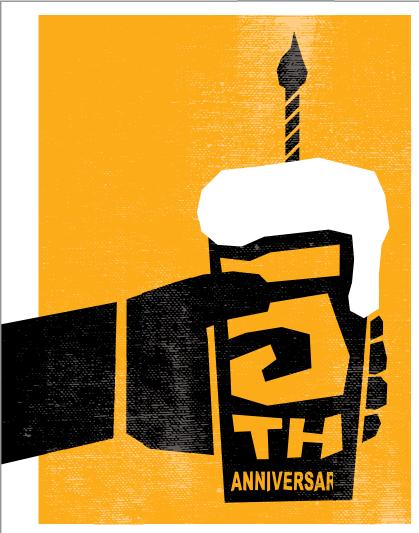
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Bottomless Bloody Mary or Mimosas

conducted with the rap legend while writing for Vibe in 1995. He demanded a slice of the film's \$56 million profits.

The problem was that, legally, Powell couldn't claim copyright over true episodes in a historic figure's life. So in a twist, he outed himself as a fabulist, admitting he'd "re-worked narratives" and concocted "fictional characters" loosely based on people in Shakur's life. Those fake details had made it into the movie.

He knew the film had stolen his original work, Powell argued, because the original work was fiction. (He ultimately dropped the suit.)

THE TRUTH ARRIVES

ifty-two-year-old Kevin Powell closes his eyes and folds his hands in prayer as he takes the stand. He exudes an aristocratic defiance, wearing a prim navy suit, pocket square, and cashmere scarf wrapped tight like an ascot. Signaling his annoyance with sharp, combative responses and a simmering glower, he leaves no doubt that he thinks April Sellers' lawsuit is nothing more than a frivolous money grab.

Jinah Parker seems in good spirits, recounting their effervescent courtship after meeting in a yoga studio. Powell wanted only to defend their marriage, she says, and she trusted his decision to do so through an open letter.

Each laments how the situation has been blown out of proportion. They assert they did nothing wrong; they genuinely thought they had the right April Sellers. They denounce Rohan Preston as more or less an Uncle Tom-a reporter lying to protect his job at a white institution.

In his closing statement, their attorney Lee Hutton compares April Maria Sellers to Kathy Bates' character in the Stephen King movie Misery—the psychotic fan who abducts a beloved author and breaks his legs with a sledgehammer. He tells a meandering vignette about clowns, canons, and smoke and mirrors, and implores jurors not to punish his clients for merely using words like "racist" and "sexist" just because the emotional coddling of modern society makes some people ultra-sensitive.

Yet the law is clear on the meaning of defamation, which has more to do with facts than with feelings.

Sellers' attorney has only to summarize the basic elements of the case-that Powell and Parker told a lie, that they did it without basic fact-checking, and that the lie had serious consequences. His statement takes about 10 minutes. Powell plugs his ears with his fingers the entire time.

While phone records show Powell contacting a deluge of artists in Minnesota and abroad around the time he wrote the letter, he declines to produce text messages. Judge Karen Janisch is forced to instruct jurors to assume that they may never know how broadly the gossip traveled.

Ultimately, the jury awards Sellers \$210,000, a little less than half of what she'd requested. They let Parker off the hook because Powell admitted taking the lead in writing and disseminating their

Neither apologizes to Sellers.

After the trial, Powell creates an "emergency" legal defense GoFundMe that sheds some light on his lack of penance.

"I also need funds for a possible and absolutely necessary appeal," he writes. "Here we are in a majority White city and state, Minneapolis, Minnesota, two Black folks from New York City, going up against a White woman with an all-White jury. You can only imagine our trauma around this situation."

He makes no mention of the mistaken identity, and raises about \$16,000 out of a \$50,000 goal.

The day after her win, Sellers feels freshly wounded still, albeit free from the burden of silence that litigation imposes. For the first time in a year and a half, she can tell her side of the story far and wide, of standing up in the face of career demolition.

"I needed the judgment, so there's a clear understanding that this happened. And now I feel like oxygen, ready to open

the door to the studio, ready to create, ready to ask people to trust me."

A part of Sellers still mourns the wasted opportunity for a collaborative, creative remedy to what began as a simple misunderstanding-especially given all the interests she and Parker have in common. Nevertheless, in four months she will show new work at the Southern Theater's Candy Box Festival. She recalls that at certain points in the maddening trial, this was the only thing she could think about.

"I've taken some lickin's before," she reminds herself. "I will continue to make art in this community, feed my community, and pursue my purpose."







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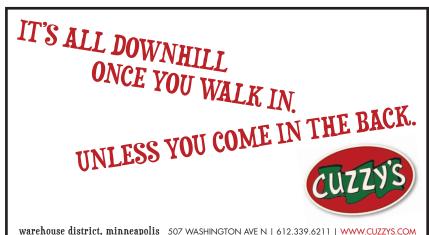
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BY MICHELLE GRIFFITH

he elderly couple has been stewing at Table 20 for almost 10 minutes when Sherwin Resurrección sees something's gone wrong with their order. He hustles over, and asks, "Is everything alright, my friends?"

"I ordered my halo-halo to go," comes the woman's sharp reply. Before her sits a glass sundae dish of coconut-flavored crushed ice, sweetened beans, fruit slices, and purple scoops of ice cream. A halohalo, but not a halo-halo to go.

Resurrección leans over and mutters something inaudible, then turns and beelines for the kitchen, where whole pig legs and soursmelling stews fly from a 3-foot by 4-foot window in the wall. He returns to the table with a smile. "Here are the halo-halos. I threw in another for your wait. Also, here is my business card. Please call ya boy Sherwin with any complaints or suggestions. We're always looking for feedback."

He kneels, placing his arms around the sitting couple as he utters a few more sentences. The group stands, and casually-wait a minute, are they *hugging* one another?

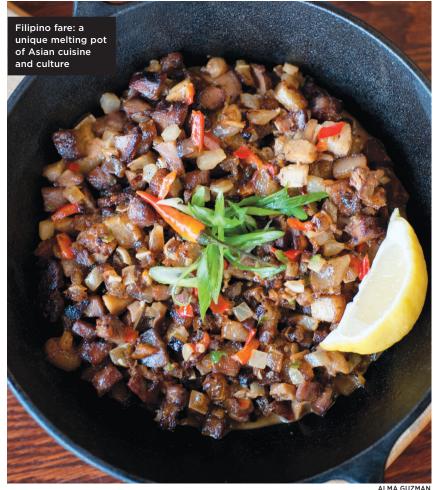
"Ya boy" Resurección is one of the three owners of Apoy. The newish Filipino restaurant sits on the corner of Nicollet Avenue and East 43rd in south Minneapolis, a block that already had a southern-style restaurant (Revival) and an American comfort-food joint (The Lowbrow), where it sticks out somewhat among the more familiar cuisine. But with his upbeat demeanor and commitment to ensuring customers leave content, Resurrección hopes he can win over a community that's historically had little exposure to authentic Filipino fare. His vision is to entice every Minnesotan to try Filipino food in the getaway-like space, and to taste how the countries surrounding the Philippines have made it a unique melting pot of Asian cuisine and culture.

At Apoy, co-owner Curt Rademacher who worked with Resurrección at Seven Steakhouse Sushi & Rooftop for years—acts as head chef and oversees the menu. Resurrección's purview is the dining area, which he infuses with his contagious enthusiasm; Shawn, his brother, designed the space with bright colors and warm wooden floors. They all run the place together, with a spirit of cooperation.

When the doors open at 4 p.m. daily, many in the community flock to get a seat at the bar and crack open a can of Red Horse—a dark, high-alcohol beer brewed in the Philippines. One of those regulars is Randy Reyes, who

AHOY, APOY

The south Minneapolis eatery is becoming a home for Filipinos—something the group doesn't really have elsewhere in the Twin Cities



ALMA GUZMAN

lives just three blocks away. "I feel like I have a seat at the bar that is just my seat, that's how much I go to Apoy," he says with a smile.

Born in the Philippines, Reyes moved to the U.S. in his adolescence. He lives in Minneapolis but has no Filipino family in the country, so he rarely got the treat of eating the food he grew up with—that is, before Apoy moved into the neighborhood.

"To me, [Apoy is] filling a void in the culinary cultural world," Reyes says. "There's not been a brick-and-mortar Filipino restaurant in the Twin Cities, and I feel like we have such a diverse culinary scene in the Twin Cities that it surprises me that there hasn't been one."

Asked if he feels like his culture is represented here, Reyes replies simply, "Nope."

Minnesota does have a Filipino cultural center—the Philippine Center of Minnesota—a square, brown-brick building in north St. Paul surrounded by abandoned car dealerships and desolation. The building hosts a few events every year, including some organized by other Filipino organizations like the Fil-Minnesotan Association and Cultural Society of Filipino Americans.

Mostly, though, it's empty. And when the center isn't holding events—which is the majority of the year—Filipinos don't have much space to call their own. Reyes explains that there are no Filipino cloth-

ing stores or businesses that sell Filipino movies or music. Ultimately, there's no real hub for Filipinos in Minnesota.

Resurrección, who was born in the Philippines and moved to Minnesota with his mom in 1989, believes it's time someone fills that cultural void. If no one else will take that responsibility, he and his co-owners might as well shoulder the burden. "Food, to me, is such a pathway to culture and history," he says.

Traditional Filipino dishes like sisig, kare-kare, and dinuguan have flavors and ingredients that many Minnesotans won't be used to—dinuguan, for example, is a pork-blood stew with pork shoulder and pig intestine—but Apoy's owners believe that people want to try new, complex things and are adventurous eaters, more so than even five years ago.

He's using Apoy to give people a good time, which is what he's always set out to do: "I want everybody to come in here and feel welcomed and comfortable, and, you know, have a smile." The three owners spent five months renovating and decorating the restaurant themselves. The vibe is distinctly calming and convivial, like the owners inviting customers to be a part of the family.

Multicolored walls and ceilings are draped with green plants and intertwin-

APOY 4301 Nicollet Ave., Minneapolis 612-824-4719 apoympls.com

ing vines, with worn cabinets, mirrors, and a food-truck mural. Eighties music often blares through the speakers, which Resurrección jokingly says

reminds him of the Philippines.

So far, Resurrección says the restaurant is doing well, and they're constantly seeking feedback from customers. Many Filipinos have visited and made suggestions of how the dishes should be prepared and what other staples from the region they'd like to see on the menu, something the owners are more than open to. Resurrección notes that Filipino food is a mix of practically all Asian cuisines, and because so many influences exist, practically everyone can experience Apoy's food and feel at home.

After being open for about four months, Apoy is adding even more traditional dishes to their menu. They try to keep true to the recipes, with the goal of being "unapologetically Filipino."

"People, just come in and try to have a good time," Resurrección says. "And if you don't, we'll try to make up for it-we'll make sure that you do."



FRIDAY Two delightfully trashy films from John Waters at Trylon p. 17

SATURDAY Family fun as crazy art sleds ride at Powderhorn Park p. 21

WEDNESDAY 1.23

COMEDY

MATTHEW BROUSSARD

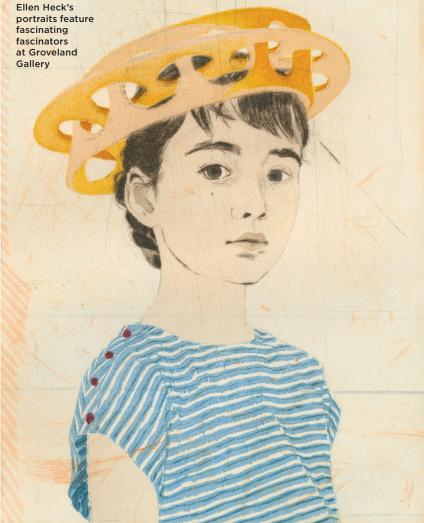
ACME COMEDY CO.

A lot has happened in comedian Matthew Broussard's life since he last spoke to City Pages. "I moved to New York City, found a girlfriend, we moved there together. I had shoulder surgery; my arm's in a sling," he says via phone, wandering around Ft. Worth, Texas, before doing a series of shows. Broussard's girlfriend is also from Texas: Austin, to be exact. However, he didn't meet her while he was touring, he met her in the most 21st-century of ways: "We met on Instagram," he says. "She understood I could only live in L.A. or New York, so I told her to look for jobs in both. She found the better job in New York City, which is what I was hoping for." Broussard, who grew up in Atlanta, started doing comedy in Houston, and eventually moved to L.A. But he always wanted to be a New York comic. "It's been a dream. The people are so passionate here. In L.A., there is so much drama and big goals. In New York, it's so hard to get by, so you just focus on the day-to-day. Looking too far into the future can really drag you down." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. Through Saturday -P.F. WILSON

THEATER A LITTLE NIGHT MUSIC

THE RITZ THEATER

Theater Latté Da is bringing Stephen Sondheim's A Little Night Music to the cozy quarters of the Ritz Theater. Based on the Ingmar Bergman film Smiles of a Summer Night, A Little Night Music concerns the entangled relationships of Desirée Armfeldt, a bewitching actress who has eschewed domesticity in favor of the heightened passions of the stage. Weary of endless tours and fleeting affairs, however, the actress is reconsidering her perspective, particularly in regards to Fredrik Egerman, an accomplished lawyer and



ELLEN HECK

former lover. Never mind that Frederik is currently committed to a frustratingly chaste marriage with the much younger Anne, or that Desirée's latest paramour, Count Carl-Magnus Malcolm, is obsessing over her every move. Such imbroglios only scratch the surface of a work in which every character harbors a secret infatuation, to be passionately revealed through song. Two of the Twin Cities' most acclaimed talents, Sally Wingert and Mark Benninghofen, headline the production under the assured direction of Peter Rothstein. The show is in previews Wednesday through Friday this week. 7:30 p.m. Wednesdays

through Saturdays; 2 p.m. Saturdays through Sundays. \$39-\$49. 345 13th Ave. NE, Minneapolis; 612-339-3003. Through March 10 -BRAD RICHASON

THURSDAY 1.24

FESTIVAL/SPORTS U.S. POND HOCKEY **CHAMPIONSHIP**

LAKE NOKOMIS

Again this year on Lake Nokomis, hundreds of hockey players of all ages and abilities, along with tens of thousands of spectators, will brave the

elements and pack the ice for four days of raw outdoor hockey, just how the hockey gods intended. For over a decade, the U.S. Pond Hockey Championships has attracted hockey nuts from all over the U.S. and Canada, as semi-pros, college standouts, and old guys who aren't ready to hang up the skates square off in hopes of securing the coveted Golden Shovel. There are numerous divisions, allowing men and women of all ages and experiences to channel their inner Charlie Conway, while curious onlookers spend the day playing "Are my fingers missing or just cold?" Food and beer are available for purchase, so you can make a whole day (or four) out of it, but be warned: The warming tent where everyone huddles when they aren't on the ice smells like hundreds of sweaty hockey players. Needless to say, the Pond Hockey Championships aren't for the weak. For complete game schedules, see the official U.S. Pond Hockey website, www.uspondhockey.com. 5 to 9 p.m. Thursday; 7 a.m. to 10 p.m. Friday; 7 a.m. to 6 p.m. Saturday and Sunday. Free. 5001 Lake Nokomis Pkwy. W., Minneapolis. Through Sunday —PATRICK STRAIT

FESTIVAL SAINT PAUL WINTER CARNIVAL

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FRIDAY

FESTIVAL WINTERFEST 2019

UNION DEPOT

Winterfest is the grownup version of the parkinglot beer festival. Instead of endless outdoor brews that inevitably end up on the pavement, brewers, often dressed in formal wear, pour their own creations for imbibers inside



the historic halls of Union Depot. More than 30 restaurants will serve special menu items designed for pairing. But first and foremost, Winterfest is a showcase of Minnesota beer, a snapshot of the scene in 2019 that features flagship pints, winter warmers, and one-off specialty brews. It all begins with live bagpipers, followed by samples from 100 breweries, and wraps up with a fan-appointed winner. In between, there will also be live music by LaValle Jazz, plus educational sessions and cigar rolling. Find tickets and more info at www.mncraftbrew.org. 21+. 7 to 10 p.m. \$90; \$50 sober/designated driver. 214 E. Fourth St., St. Paul; 651-202-2700. -LOREN GREEN

like it or not. This is your chance to not only defy the cold, but to celebrate it to the fullest. For complete prices and event schedules, see the official website. www.wintercarnival.com, or call the main hotline at 651-223-7400 for details. Through February 3 —PATRICK STRAIT

FRIDAY 1.25

THEATER SHE LOVES ME

ARTISTRY

Based on Parfumerie, a 1937 play by Hungarian playwright Miklós László, She Loves Me is a tale of unwitting lovers that has been retold by Hollywood no less than three times: 1940's The Shop Around the Corner, 1949's In the Good Old Summertime, and 1998's You've Got Mail. The stage adaptation, from the songwriting duo of Jerry Bock and Sheldon Harnick (of Fiddler on the Roof fame), is a perfect blend of tempestuous passions and rollicking playfulness. Bolstered by a charming script by Joe Masteroff, the musical serves as an endearing tribute to classic Broadway romances, delighting in the tale of two antagonistic co-workers who have unwittingly been sharing their innermost secrets as anonymous pen pals. The musical's playfulness is not confined to the central pair, however, but pulls an eccentric range of characters into the mix. Featuring orchestration conducted by musical director Anita Ruth, this Benjamin McGovern-directed production enlists Sarah DeYoung, Rvan London Levin, and a talented ensemble to strike the right chemistry for this revered romance. The show is in preview on Friday, January 25. 7:30 p.m. Thursdays through Saturdays, plus Wednesdays in February; 2 p.m. Sundays. \$46; \$15 preview. 1800 W. Old

Shakopee Rd., Bloomington Center for the Arts, Bloomington; 952-563-8575. Through February 17 -BRAD RICHASON

WELCOME TO DREAMLAND: EARLY JOHN WATERS FILMS

TRYLON CINEMA

Director John Waters revels in bad taste. His movies are unabashedly trashy, bombastic, joyous, and affectionate, starring characters who are unapologetic about who they are. Before he grabbed national commercial attention with Hairspray, he and his crew, Dreamland Repertory, were making delightfully garish movies free from Hollywood input. This two-part series at Trylon Cinema will screen two deep-cut Waters classics: Multiple Maniacs and Female *Trouble.* Both star Waters' muse, drag queen Divine, and both feature homicidal rampages. In Multiple Maniacs, a group of crazy circus freaks decide to go on a killing jag in the suburbs. Female Trouble follows the downward slide of Dawn Davenport (Divine), a teen who runs away and becomes a killer after not receiving cha-cha heels for Christmas. See them both this weekend. 7 and 9 p.m. Friday and Saturday; 1 and 3 p.m. Sunday. \$8. 3258 Minnehaha Ave., Minneapolis; 612-424-5468. Through Sunday - JESSICA ARMBRUSTER

ART/MUSEUM

IMAGINE: SURREAL PHOTOGRAPHY BY **ERIK JOHANSSON**

AMERICAN SWEDISH INSTITUTE

It's hard to image how the curators at the American Swedish Institute could top the revelatory, perception-transforming,

CONTINUED ON PAGE 21 ▶

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SATURDAY, JANUARY 26















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EMILY KING W/ JENNAH BELL THURSDAY, JANUARY 31



POST ANIMAL AND RON GALLO W/ BUNNY W/ BUNNY FRIDAY, FEBRUARY 1



SLIPPERY PEOPLE The Music of **TALKING HEADS** W/ MAX GRAHAM & THE FAM SATURDAY, FEBRUARY 16

CORROSION OF CONFORMITY

MOTHERSHIP FRIDAY, FEBRUARY 8

CORY WONG

THE CACTUS BLOSSOMS

RESIDENCY W/ ZOO ANIMAL MONDAY, JANUARY 28

W/ EMILY C. BROWNING

SATURDAY, FEBRUARY 9

V/ CROWBAR, WEEDEATER.

TURF CLUB UP NEXT

with KARI ARNETT



ANDREW BRODER & 37d03d
A Residency at the End of the World
W/ HYMIE'S BASEMENT, YONI WOLF (OF
WHY2), LADY MIDNIGHT, AND MORE WEDNESDAY, JANUARY 23 CABIN FEVER: A Midwinter Benefit for the Minnesota Music Coalition



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MINERAL W/ TANCRED SATURDAY, JANUARY 26

FRIDAY, JANUARY 25



ANDREW BRODER & 37d03d
A Residency at the End of the World
W/ THE CLOAK OX, SERENGETI, ANGEL DAVANPORT, NAEEM (DJ SET), AND MORE

BAYSIDE (acoustic)

W/ KAYLEIGH GOLDSWORTHY TUESDAY, JANUARY 29



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ERIK JOHANSSON, CUT AND FOLD

CONTINUED FROM FRIDAY ▶

aesthetically exhilarating exhibitions of recent years, from the feral folk-infused fashion of "The Weather Diaries" to Kim Simonsson's soul-shattering sculptures of children and animals. But they have. "Shift" is the cultural institution's theme for 2019. This means a change in focus for its exhibitions. Swedish photographer/visual artist Erik Johansson's surrealist works usher in the vear. In his worlds, fish as wide as rivers are the bedrock of inhabitable islands, roads part into ribbons of lush green fields, and kayakers navigate waterways of broken mirrors. Take a breath and plunge in. There will be a public preview party from 6:30 to 10 p.m. Friday, January 25, featuring music by Go For Retro, a selfie studio, drawing/note taking exercises, and food and drinks by FIKA. Included with museum admission; \$15-\$20 for the preview party. 2600 Park Ave. S., Minneapolis; 612-871-4907.

Through April 28 — CAMILLE LEFEVRE

SATURDAY 1.26

DROP DEAD GORGEOUS

THE SALOON MN

Relive the pageantry, high stakes, and dead bodies of Drop Dead Gorgeous when the Saloon screens the cult classic this weekend. The film features an all-star cast, including Kirsten Dunst, Brittany Murphy, Allison Janney, Denise Richards, and Amy Adams in her first big film (she was working at Chanhassen Dinner Theatres when she auditioned). This movie, filmed in Minnesota, is always worth watching-what's more enticing than watching teen pageant contestants knocking each other off

in pursuit of the title? The evening is hosted by drag performer B. Louise, who screens camp movies the last Saturday of each month. There will be popcorn, games, a \$10 beer bust, and, of course, plenty of cheeky commentary. Pageant costumes are encouraged, but not required. Visit the event's Facebook page to RSVP. 18+. 6 p.m. Free. 830 Hennepin Ave., Minneapolis; 612-332-0835. —SHEILA REGAN

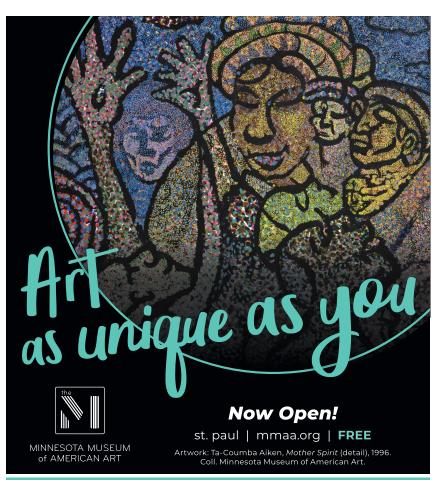
FESTIVAL SAINTLY CITY CAT CLUB CHAMPIONSHIP CAT SHOW

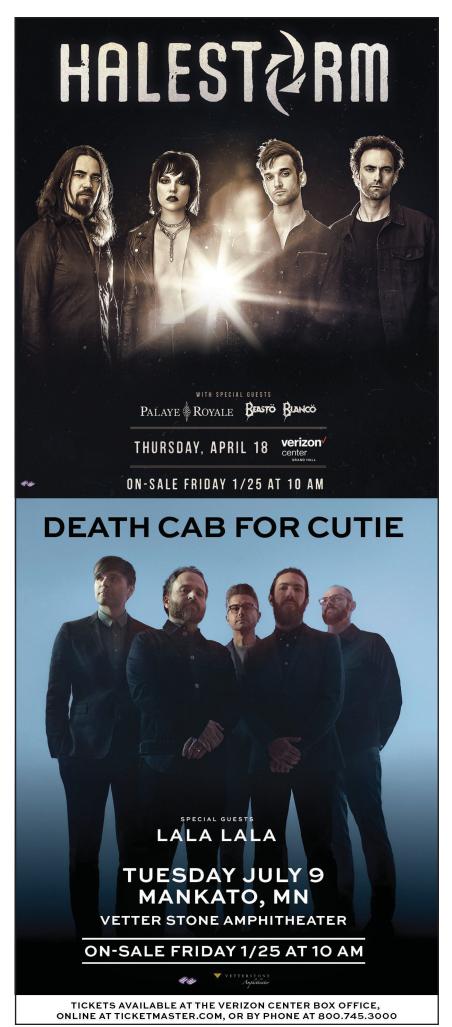
SAINT PAUL RIVERCENTRE

The dogs took over St. Paul a few weeks ago. Now it's time for a cat party, as nonprofit Saintly City returns to the Rivercentre for their annual show. Over 200 felines will be traveling to downtown in hopes of winning Best Cat honors. There will be 26 different breeds hanging out and being fancy, including fluffy Persians, majestic Maine Coons, hairless Sphinxes, big eared Cornish Rexes, and floppy Ragdolls. They'll be competing in classes such as kitten, championship, premiership, veterans, and household pets. As part of the Saint Paul Winter Carnival, two (most likely very confused) cats will be awarded king and queen of the event on Sunday, and will be adorned in ceremonial crowns and capes for a photo op. An expo featuring pet-related services and products will also run the during festivities. Find more info at saintlycitycatclub.org. 9 a.m. to 5 p.m. Saturday; 9 a.m. to 4 p.m. Sunday. \$4; \$3 children and seniors. 175 W. Kellogg Blvd., St. Paul; 651-265-4800. Through Sunday -JESSICA ARMBRUSTER

CONTINUED ON PAGE 22 ▶

TWIN CITIES WOMEN'S CHOIR & ENCORE! in collaboration with EMMA'S REVOLUTION **SONGS THAT BRIDGE THE DIVIDE** SATURDAY, FEBRUARY 2ND WORKSHOP 2:00pm · \$10 · limited seating CONCERT 7:30pm · \$2725 O'Shaughnessy Auditorium 2004 Randolph Avenue · St. Paul, MN





SATURDAY

FESTIVAL ART SLED RALLY

POWDERHORN PARK

There's something joyously ridiculous about art sleds. Each year, neighbors, friends, and families come together to create contraptions that bring warmth to our cold hearts in the dead of winter. Sure, these may not be structurally sound. But the sheer glee that comes from people sending their piece de resistance down a hill in Powderhorn Park is just the kind of thing we need in January. Past years have seen a variety of characters and creations



make their way—often pretty slowly—to the bottom. Oompa Loompas, a Zamboni sled, child pirates, and LEGOs (riding the double-decker couch from the movie, no less) have ridden the snow. Who knows who—or what—will be racing this year? Find more info at artsledrally.com. 2 to 4 p.m. Free. 3400 15th Ave. S., Minneapolis. —JESSICA ARMBRUSTER

CONTINUED FROM SATURDAY ▶

ART/GALLERY FASCINATORS: ELLEN HECK

GROVELAND GALLERY

Americans seemingly can't get enough of the British monarchy. Our fascination with all things royal extends to the extravagant headgear that members of the court are seemingly compelled, per royal edict, to wear on special occasions. For that reason alone, Ellen Heck's prints of no-nonsense girls wearing möbius strips or other mathematical or paradoxical figures perched on their heads is intriguing. And hilarious. But they also convey, in amazing fashion, the thought process of the subjects in these portraits. Heck uses woodcut, drypoint on copper, and hand painting in creating these works, which bring the inner lives of these soon-to-be young women to the fore. There will be an opening reception from 2 to 5 p.m. Saturday, January 26. Free. 25 Groveland Terrace, Minneapolis; 612-377-7800. Through March 2 - CAMILLE LEFEVRE

FESTIVAL 18TH ANNUAL KITE FESTIVAL

LAKE HARRIET

This Saturday, Lake Harriet will be the site a wintertime party for families. The frozen ice will host a variety of fun, including kites of all shapes and sizes taking to the sky. Bring your own, or simply watch the experts from the Minnesota Kite Society do their thing. Other activities include snowshoeing, ice fishing, and fat tire bike riding. A bonfire where you can roast marshmallows will help warm you up, and there will also be a heated tent featuring live entertainment from the folks at the Art Shanty Projects. The nonprofit organization hosted its festival at Lake Harriet last year, and will return next year. After the main event, stay with the Shanty crew, who will host a benefit party in the tent featuring bingo and more until 7 p.m. Noon to 4 p.m. Free. 43rd St. W. and E. Lake Harriet Parkway, Minneapolis. - JESSICA ARMBRUSTER

OPERA THE ITALIAN STRAW HAT

You know Nino Rota's music. The Italian prodigy, born in 1911, saw his first professional work produced before the age of 11, and found a fan in the great Arturo Toscanini. His greatest acclaim would come much later when he became one of cinema's most prolific composers, collaborating often with Federico Fellini and creating the unforgettable music for the first two Godfather movies. The indefatigable Rota continued to write orchestral and chamber music as well as operas, the most notable of which is 1955's The Italian Straw Hat, a joint effort with his madre, Ernesta Rota, who penned the libretto. This jaunty farce about a groom who must scour the streets of Paris on his wedding day to replace a beloved straw hat eaten by his horse is an ideal showcase for Rota's lively melodicism. This production, conducted by Jonathan Brandani and directed by Andrea Cigni, features Andrew Stenson as the groom Fadinard and Lisa Marie Rogali as his bride, Elena. 7:30 p.m. Saturday and Tuesday, plus Thursday, January 31; 8 p.m. Saturday, January 2; 2 p.m. Sunday, January 3. \$25-\$200. 345 Washington St., St. Paul; 612-333-6669.

Through February 3 — BRYAN MILLER

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SHATTERED

Glass leaves the Unbreakable trilogy in shards



UNIVERSAL PICTURES

BY TONY LIBERA

n the 20 years since *The Sixth Sense* made M. Night Shyamalan a household name, two things have become very clear about the filmmaker.

First, he's got a keen understanding of what makes for an intriguing plot. Second, he's become progressively incapable of executing those ideas properly.

Never has this been more apparent than with his latest movie, *Glass*. While it isn't the worst thing he's ever made (that honor goes to *The Last Airbender*), it might be the most disappointing. That's because *Glass*, the last entry in a trilogy kicked off by 2000's *Unbreakable*, totally wastes its tremendous potential.

Glass picks up shortly after 2016's Split, when Kevin Crumb, a man with Dissociative Identity Disorder (James McAvoy), kidnaps and eats a couple of high school girls while controlled by a personality known as "The Beast." Having made headlines, the Beast finds himself the target of David Dunn (Bruce Willis), who has spent the much of the new millennium using his supernatural intuition and superhuman strength to hunt down

bad guys and put the hurt on 'em.

The two superhumans go head-to-head right out of the gate, but their epic battle is quickly halted by the Philadelphia police department and a mysterious woman named Ellie Staple. Turns out she's a psychologist specializing in grandiose delusions—and she's about to put Dunn, Crumb, and old foe Mr. Glass (Samuel L. Jackson) through the wringer.

Except Shyamalan doesn't build the story's inherent tension in any meaningful way. The wringer here is more like a casual inquiry, which the script insists its characters find overwhelming and revelatory, even though it doesn't make any sense for them to do so.

Split's entire plot was predicated on the Crumb personalities' unwavering belief in the Beast, but Staple has them befuddled after two minutes of chatting. David Dunn has been finding monsters and kicking ass for two decades, but suddenly both he and his son are questioning his abilities. And Dunn never tries, and is conveniently never asked, to display his immense strength and prove the good doctor wrong. We of course know that

GLASS

directed by M. Night Shyamalan now showing, area theaters

these men are both what they say they are, and given Shyamalan's predilection for surprise twists, it's easy for the audience to guess at least one of the big reveals here.

The second act drags on with our characters sitting in various rooms discussing nonsense with each other. As *Glass* slowly moves toward an end, there's a brief glimmer of hope that things are going to turn around and we'll actually get some spectacular action—but Shyamalan yanks away a natural conclusion in favor of a downright baffling, bland finale. In his effort to subvert superhero genre expectations, the director actively destroys his own film.

Glass does a tremendous disservice to the character established in *Unbreakable*, the promise put forth at the end of *Split*, and the possibilities still lingering within this universe. It is an unfortunate ending to what could have been an inventive trilogy.



THE GREAT LEAP

Slam dunks don't lead to high scores in this basketball drama



DAN NORMAN

BY JAY GABLER

ranted, it was a football jersey at a play about basketball. Still, the highly unusual presence of any athletic garb whatsoever in the McGuire Proscenium audience suggested that if the Guthrie Theater's staff hopes to attract some sports fans with The Great Leap, they're succeeding.

People whose streaming queues are full of movies like Hoosiers, The Mighty Ducks, and Miracle may get more out of The Great Leap than they ever thought they could from a show at the Guthrie. Lauren Yee's 2018 play hits all the genre's cliches: the grizzled coach who's still smarting from a youthful mistake, the gifted but callow kid who thinks he can take on the world, the big game that comes down to one shot at the foul line, and the precise coincidence with the Tiananmen Square protests of 1989.

Okay, that last one isn't something you'd typically find in a Disney movie. It suggests both the scope of Yee's ambitions and the stretch of her contrivances. In knitting a fictional sports story together with historic real-world events. Yee creates an alternate universe where an exhibition basketball match doesn't just provide a metaphor, it all but takes the place of the United Nations Security Council.

Remarkably, there are only four actors onstage for this entire geo-athletic epic. In a play that doesn't take many turns you don't see coming, maybe the biggest surprise is that the kid and the coach we meet at the outset don't turn out to be the most important characters. Ultimately, the story

THE GREAT LEAP

Guthrie Theater 818 S. Second St., Minneapolis Through February 10; 612-377-2224

centers on the rival coach Wen Chang (Kurt Kwan), who leads a crack Chinese team against a squad of American underdogs.

The Americans are under the ill-tempered supervision of Coach Saul (Lee Sellars), whose glory days included a 1971 trip to advise some rookie Chinese roundballers. Wen Chang was Saul's translator and protégé during that visit, making the 1989 game a matchup of master versus

Saul's other apprentice is Manford (Lawrence Kao), a Chinatown teenager whose successful tryout consists of making 99 free throws in a row. When the team gets to Beijing, though, Manford goes rogue and gets caught up among protesters the Americans have been told to steer clear of.

The script strains to keep up with all of these plot threads, instead of taking a timeout to explore some of the intriguing themes that the story glances over: identity, family, immigration, racism. Director Desdemona Chiang keeps the ball in play, but neither comic moments nor dramatic beats really land with the kind of satisfying swish we're waiting for.

With a cast (also including Leah Anderson as Manford's cousin) doing solid but unremarkable work, the show's real stars are on the design team. Sara Ryung Clement's set is at once minimalist and monumental, with costume designer Helen Huang and sound designer Sarah Pickett adding ample period detail.

CITYPAGESTIX Be a part of the scene. TO 7:45PM **Twin City Tongue Twister** \$5

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Bring your homemade hot sauce and put it to the test! Or just show up to taste some of the Twin Cites' best hot sauces. Prizes for tastiest hot sauce, hottest hot sauce and best nacho cheese dip. Free admission if you bring a hot sauce or dip. Must bring at least one pint (16 oz.) of sauce or dip

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STREET Style

8TH DAY OF THE WEEK Party at Pimento Jamaican Kitchen BY SAMSON MELKAMU







TAYE DRINA

21, DJ

What are you wearing?

Armani Exchange glasses, Grandpa's fur jacket, rings from Luz jewelry, yellow turtleneck from Target, floral kimono and distressed black denim with Chuck Taylors.

Describe your style:

I wear and do whatever I want to. I live free and let my emotions dress me.

If your style were a song what would it be?

Do What I Want by Lil Uzi Vert. I dress with no restrictions or boundaries.

One thing in your closet you can't live without?

My double stack platform Doc Martens boots.

WALE AGBOOLA

30, PHOTOGRAPHER AND ART DIRECTOR

What are you wearing?

A simple black beanie, Carhartt Work In Progress jacket and shirt, a necklace from Mya Lambrecht, Levi's pants, Red Wing boots with wool socks.

Describe your style:

I wear things I feel comfortable in, colorful as always.

One thing in your closet you can't live without?

My necklace. It's been with me for about six years now. Longer than any relationship I've held.

What piece of style advice could you share?

Wear what you like. Don't pay attention to trends.

AHLEE RUFFIN

23

What are you wearing?

Flannel shirt and vest from Savers, Anime Detour hoodie, women's green corduroy pants, Doc Martens museum collection, a broken chain, a Native American medicine pouch necklace and my yo-yo.

Describe your style:

Futuristic Afropunk meets cowboy Jedi meets wizard from the past, present, and future.

What is your style goal for this year?

Power Ranger up, meaning: Buy more suits.

What piece of style advice could you share?

Don't think too much, and always trust your gut. Also, gender doesn't exist.











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MICHAEL BECKER

POISED TO POP 2019

10 Minnesota music acts you might hear much more from in the year ahead

BY JERARD FAGERBERG

oised to Pop has become something of a tradition around here, but it's not quite Picked to Click. The artists who place in City Pages' annual poll have already demonstrated a likelihood to break out. A panel of experts has communed to evaluate their potential. Statistics are available.

Poised to Pop, though, is a shot in the dark, a wager, one writer's attempt at reading tea leaves. Will these bands pop big in the local scene in 2019? My bet is yes. This is your chance to get on board.

Yam Haus

FOR FANS OF: TWO DOOR CINEMA CLUB, BASTILLE

Arena-level pop has to start somewhere, and with Yam Haus, that's the Amsterdam. The sparkly synth-pop band stunned at the Current's Best New Bands showcase in early 2018 and followed up with a too-big-for-the-venue performance at their June release show. A year later, their debut, *Stargazer*, feels even more purposeful, even more ready to bubble over to wider and more hook-hungry audiences. If they strike soon, the exuberant group of Lars

Pruitt, Zach Beinlich, Seth Blum, and Jake Felstow could be bound for stadium-size receptions. The spirit in them calls for it.

Will Robinson

FOR FANS OF: A\$AP ROCKY, FLATBUSH ZOMBIES

Minneapolis psych-rapper Will Robinson dwells on the fringes—of Twin Cities hiphop, and of human consciousness itself. A professed "anxious alien addicted to psychedelics," Robinson wanders through dimensions, spilling out metaphysical verses that will remind listeners of the Underachievers. His 2018 EP *Lost in Space Part 2* was seemingly channeled from another plane of existence, and watching the uninhibited MC divine the cosmos is a trip in and of itself.

Lydia Liza

FOR FANS OF: LADY LAMB, SPEEDY ORTIZ Best known for her MAGA-chud-enraging re-imagining of "Baby, It's Cold Outside," Lydia Liza emerged on the local scene as a high school sophomore in 2012, fronting Bomba de Luz. Now the soulful dynamo is striking out on her own. In late 2018, she

Kickstarted her solo debut, Non Compos Mentis, which is due this spring. In the meantime, she'll continue to make the War on Christmas crowd look like feckless idiots with her undeniable talent and unflappable wit.

Half Tramp

FOR FANS OF: CHELSEA WOLFE, STEVIE NICKS' CHARACTER ON AMERICAN HORROR STORY

After a two-year layoff, garage-born solo talent Half Tramp re-emerged from her slumber to release the occult *This Problem Has No Name*. It's an EP that sounds like it was unearthed from a tomb in the Black Hills Forest, and a single listen could taint your soul. Half Tramp's spellbinding nature isn't merely the result of witchcraft, though: Her voice is careful and deliberate, with a gift for mood-making rarely found in the local ranks.

Kiss the Tiger

FOR FANS OF: THE HEAD AND THE HEART, FLORENCE + THE MACHINE

Months after forming, Kiss the Tiger scored a second-place finish in the Strib's 2017 Are You Local? showcase, and their sound has grown immensely since then. The five-piece have refined their hard-edged blues-rock into a multifaceted blend of retro styles, including gospel, folk, and classic rock, that comes roaring out on their upcoming February release, *Let Me Bleed*.

Products

FOR FANS OF: FIDLAR, THEE OH SEES

Sometimes all you need to lose your goddamn mind is a strong bassline and a manic drumbeat. Minneapolis surf-punk band Products work up a Pavlovian combination of beachy guitars, derelict grooves, and Dead Kennedys-era political outrage. Featuring members of Frankie Teardrop and the Florists, Products have the experience to know what whips local crowds into a bumping mosh, and they've come together in a riptide of distrust and distortion to make it happen.

XOXOTECH

FOR FANS OF: M83, ARIEL PINK

Mariel Oliveira has struck out from the Controversial New "Skinny Pill," the Twin Cities' foremost purveyors of dada pop, joining American Cream's Joseph Carl Berns to make something truly absurd. XOXOTECH is a parody of the producer/singer electropop duo cliché, but it's infectious enough that the tongue-in-cheekiness doesn't hinder your good time. Overrun









48th & Chicago Avenue Minneapolis



LIVE EVENTS

Friday, Jan. 25 | 8 pm An Evening with Gungor

Wednesday, Jan. 30 | 7 pm Dave Eggars & Mokhtar Alkhanshali: The Monk of Mokha LIVE

Friday, Feb. 8 | 8 pm

Ben Wendel Seasons Band

CINEMA

Thursday, Jan. 24 | 7:30 pm Superman (1978) 35mm Presentation

Saturday Matinee, Jan. 26 | 1 pm March of the Penguins (2005 Digital)

Thursday, Jan. 31 | 7:30 pm The Matrix (1999 Digital)

Find tickets & more show listings at TheParkwayTheater.com







Friday, Ianuary 25 The Cedar, KFAI and Drone Not Drones Present

DRONE NOT DRONES: THE 6TH ANNUAL **28-HOUR DRONE**

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Sunday, January 27 New Media Touring Presents

CHRIS FLEMING

Doors 7pm • Show 7:30pm • All Ages • \$32 GA

Thursday, January 31 The Cedar Presents

WALTER TROUT AND ERIC GALES

Doors 7pm • Show 7:30pm • All Ages • \$30 ADV/\$35 DOS

Friday, February 1

THE CEDAR COMMISSIONS **NIGHT ONE: BRIANNA LANE.** ANTOINE MARTINNEAU, AND TAREK ABDELQADER

Doors 7pm • Show 7:30pm • All Ages • \$10 GA/\$15 2-Show Pass

Saturday, February 2

THE CEDAR COMMISSIONS **NIGHT TWO:** IO KELLEN, KASHIMANA, **AND YIGITCAN ERYAMAN**

Doors 7pm • Show 7:30pm • All Ages • \$10 GA/\$15 2-Show Pass

416 Cedar Ave S Minneapolis, MN 55454 • 612.338.2674

MUSIC

with Italian house beats and mid-'80s synth rock, XOXOTECH transform modern-day technophobia into danceable dread on their 2018 album, Alien Dream Software.

DJ Rowsheen

FOR FOR FANS OF: AFROJACK, MOTHERFUCKIN' PARTIES

You might recognize Róisín Hayes Owens from her 18-month residency at the Kitty Cat Klub. Or from her tenure as P.O.S's DJ. Or maybe her current collab with Babyghost as Hoops. But chances are, you recognize her. DJ Rowsheen is a pervasive presence in the Twin Cities party scene, and her ability to elevate a room is prized by headliners looking to get the crowd hyped. But Rowsheen is a headliner in her own right with an incredible music library and a charismatic presence.

Lubi

FOR FANS OF: KID CUDI, EARL **SWEATSHIRT**

A true newcomer, 20-year-old Lubi made a great first impression last November with his debut music video, "Substance," which spotlighted the rapper/producer's grand delivery and taste for the dramatic. Lubi's follow-up single, "Control," plumbed similar depths while showing a more determined edge. This year will be a testing ground for Lubi. Will he separate himself from the pack or become just another sad boi in the shuffle? A full-length record in 2019 could be the answer.

Starcrossed

FOR FANS OF: THE XX, CHVRCHES

When singer Autumn Compton and producer Ganzobean formed Starcrossed in 2018, their downtempo electronica immediately turned heads. Ganzobean's jazzinspired beats contrast powerfully with Compton's breathy, reflective vocals. The intricate, pulsing "Brave Heart," from Starcrossed's 2018 EPAbove the Noise, deserves heavy rotation on the Current.

CRITICS' PICKS

DRONE NOT DRONES

THE CEDAR CULTURAL CENTER, FRIDAY 1.25 AND SATURDAY 1.26

Now in its sixth year, the marathon music experiment Drone Not Drones returns to raise money for the humanitarian organization Doctors Without Borders. This year, the 28-hour stretch of uninterrupted drone music brings back alumni like Low's Alan Sparhawk (whose band is just a few months removed from Double Negative, their bestreceived album since the early 2000s) and Duluth folkie Gaelynn Lea, among dozens of others. And yes, you're welcome to bring a pillow. 7 p.m. \$20/\$30. 416 Cedar Ave. S., Minneapolis; 612-338-2674. — MICHAEL MADDEN





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- 1.26 6:00PM SABER LEGION LIGHT SABER **TOURNAMENT**
- 1.27 3:00PM A BENEFIT SHOW FOR KAT HOGLUND: RANK STRANGERS, GRICKLE-GRASS, CATBATH, BEV & MORE
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FREE WILL ASTROLOGY

>> By Rob Brezsny

ARIES (March 21-April 19): We might initially be inclined to ridicule Stuart Kettell, a British man who spent four days pushing a Brussels sprout up 3.560-foot-high Mount Snowden with his nose. But perhaps our opinion would become more expansive once we knew that he engaged in this stunt to raise money for a charity that supports people with cancer. In any case, the coming weeks would be a favorable time for you, too, to engage in extravagant, extreme, or even outlandish behavior in behalf of a good or holy cause.

TAURUS (April 20-May 20): The Taurus guitar wizard known as Buckethead is surely among the most imaginative and prolific musicians who has ever lived. Since producing his first album in late 2005, he has released 306 other albums that span a wide variety of musical genres—an average of 23 per year. I propose that we make him your patron saint for the next six weeks. While it's unlikely you can achieve such a gaudy level of creative self-expression, you could very well exceed your previous personal best in your own sphere.

TGEMINI (May 21-June 20): Novelist Arthur Conan Doyle created Sherlock Holmes, a fictional character who personifies the power of logic and rational thinking. And yet Doyle was also a devout spiritualist who pursued interests in telepathy, the occult, and psychic phenomena. It's no surprise that he was a Gemini, an astrological tribe renowned for its ability to embody apparent opposites. Sometimes that quality is al liability for you folks, and sometimes an asset. In the coming weeks, I believe it'll be a highly useful skill. Your knack for holding paradoxical views and expressing seemingly contradictory powers will attract and generate good fortune.

CANCER (June 21-July 22): In 2006, a 176-year-old tortoise named Harriet died in an Australian zoo owned by "Crocodile Hunter" and TV personality Steve Irwin. Harriet was far from her original home in the Galapagos Islands. By some accounts, evolutionary superstar Charless Darwin picked her up and carried her away during his visit there in 1835. I propose that you choose the long-lived tortoise as your power creature for the coming weeks. With her as inspiration, meditate on questions like these: 1. "What would I do differently if I knew I'd live to a very old age?" 2. "What influence that was important to me when I was young do I want to be important to me when I'm old?" 3. "In what specific ways can my future benefit from my past?" 4. "Is there a blessing or gift from an ancestor I have not yet claimed?" 5. "Is there anything I can do that I am not yet doing to remain in good health into my old age?"

LEO (July 23-Aug. 22):John Lennon claimed that he generated the Beatles song "Because" by rendering Beethoven's "Moonlight Sonate" backwards. Even if that's true, I don't think it detracts from the beauty of "Because." May I suggest you adopt a comparable strategy for your own use in the coming weeks. Leo? What could you do in reverse so as to create an interesting novelty? What approach might you invert in order to instigate fresh ways of doing things? Is there an idea you could turn upside-down or inside-out, thereby awakening yourself to a new perspective?

VIRGO (Aug. 23-Sept. 22): The Tsonga language is spoken by more than 15 million people in southern Africa. The literal meaning of the Tsonga phrase I malebvu ya nghala is "It's a lion's beard," and its meaning is "something that's not as scary as it looks." According to my astrological analysis, this will be a useful concept for you to be alert for in the coming weeks. Don't necessarily trust first impressions or initial apprehensions. Be open to probling deeper than your instincts might influence you to do.

LIBRA (Sept. 23-Oct. 22): The old Latin verb crescere meant "to come forth, spring up, grow, thrive, swell, increase in numbers or strength." We see its presence in the modern English, French, and Italian word "crescendo." In accordance with astrological omens, I have selected crescere and its present participle crescentum to be your words of power for the next four weeks. May they help mobilize you to seize all emerging opportunities to come forth, spring up, grow, thrive, swell, and increase in numbers or strength.

SCORPIO (Oct. 23-Nov. 21): When animals hibernate, their metabolism slows down. They may grow more underfur or feathers, and some add extra fat. To conserve heat, they may huddle together with each other. In the coming weeks, I don't think you'll have to do what they do. But I do suspect it will be a good time to engage in behaviors that have a resemblance to hibernation; slowing down your mind and body; thinking deep thoughts and feeling deep feelings; seeking extra hugs and cuddles; getting lots of rich, warm, satisfying food and sleep. What else might appeal to your need to drop out of your fast-paced rhythm and supercharge your psychic batteries?

SAGITTARIUS (Nov. 22-Dec. 21): When people tell me they don't have time to read the books I've written, I advise them to place the books under their pillows and soak up my words in their dreams. I don't suggest that they actually eat the pages, although there is historical precedent for that. The Bible describes the prophet Ezekiel as literally chewing and swallowing a book. And there are accounts of sixteenth-century Austrian soldiers devouring books they acquired during their conquests, hoping to absorb the contents of the texts. But in accordance with current astrological omens, I suggest that in the next four weeks you acquire the wisdom stored in books by actually reading them or listening to them on audio recordings. In my astrological olprion, you really do need, for the sake of your psychospiritual health, to absorb writing that requires extended concentration.

CAPRICORN (Dec. 22-Jan. 19): Among the top "how to" search inquiries on Google are "how to buy Bitcoin," "how to lose belly fat fast," "how to cook spaghetti in a microwave," and "how to make slime." While I do think that the coming weeks will be prime time for you to formulate and launch many "how to" investigations, I will encourage you to put more important questions at the top of your priority list. "How to get richer quicker" would be a good one, as would "how to follow through on good beginnings" and "how to enhance your value" and "how to identify what resources and allies will be most important in 2019."

AQUARIUS (Jan. 20-Feb. 18): A motivational speaker and author named Nick Vujicic was born without arms or legs, although he has two small, unusually shaped feet. These facts didn't stop him from getting married, raising a family of four children, and writing eight books. One book is "Life Without Limits: Inspiration for a Ridiculously Good Life." He's a positive guy who has faith in the possibility of miracles. In fact, he says he keeps a pair of shoes in his closet just in case God decides to bless him with a marvelous surprise. In accordance with current astrological omens, Aquarius, I suggest you make a similar gesture. Create or acquire a symbol of an amazing transformation you would love to attract into your life.

PISCES (Feb. 19-March 20): About 11 percent of the Philippines' population is comprised of Muslims who call themselves the Bangsamoro. Many resist being part of the Philippines and want their own sovereign nation. They have a lot of experience struggling for independence, as they've spent 400 years rebelling against occupation by foreign powers, including Spain, the United States, and Japan. I admire their tenacity in seeking total freedom to be themselves and rule themselves. May they inspire your efforts to do the same on a personal level in the coming year.

free will a strology @free will a strology. com

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7pm: kfai house party presents
papa john kolstad and friends
9:30pm: barbaro, steam machine

thu : january 24 9:30pm : **no tent**,

good morning bedlam

fri : january 25

7pm: laura and sean's movie and music trivia 10pm: jayso creative karson blu, mikah junior young drako, gj taye drina

sat: january 26
7pm: trivia mafia presents
331 drinkin' spelling bee
10pm: the great went,
short timer, foxbender

sun : january 27

3-5pm: the corn sweat 8pm: trivia mafia

mon : january 28

spm: the roe family sngers 10pm: doug otto and friends

tue : january 29 7-9pm : t.e.e. tuesday early evening daisy chains

9:30pm : 331 club and
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MONDAY JANUARY 28

Nick Costa's Sophomore Slump Mondays

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UPCOMING

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TEN YR. CHALLENGE

BY BRENDAN EMMETT QUIGLEY

Across

- 1 Posits
- 5 Serving of iceberg lettuce
- 10 Pod in an office break room
- 14 It may be fatal
- 15 Ever
- 16 She's Talisa on "Game of Thrones"
- 17 Went like hell
- 18 Not domesticated
- 19 Fight the power
- 20 Effective and HOTT Japanese noodles?
- 23 Terrarium creature
- 24 Oil holder
- 27 Pilgrim John
- 30 Estate in "Citizen Kane"
- 31 Rejection of Merkel
- 32 Forward
- 36 Green Bay's st.
- 37 Making out with a short and squat Hollywood director Eli?
- 40 Mannheim "man!"
- 41 1998 Winter Games host
- 42 Baseball analyst Hershiser
- 43 Suitable for the whole family
- 45 Man of the house
- 46 Unified
- 47 Jerome Powell's agcy.
- 51 Viscid cable in the Nile?
- 56 Monthly Oil Market Report publisher
- 58 Toward the perimeter
- 59 Adam's son

- Ren Faire handle
- 61 Coll. whose women's basketball team won a record 111 straight games
- 62 What some fans do
- 63 Clean it up!
- 64 Isn't buying it
- 65 Peeper problem

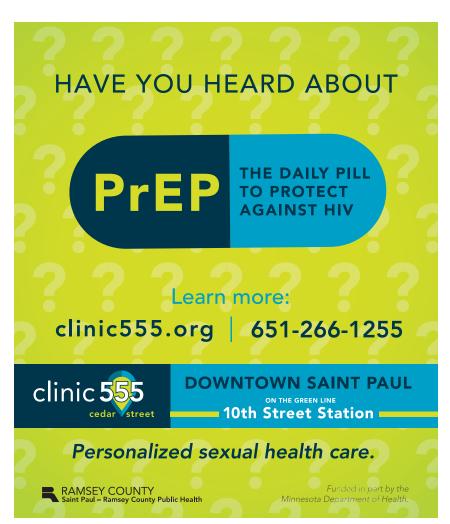
Down

- 1 Mennen after shave brand
- 2 63-Across maker
- 3 Automaker Benz
- 4 Adds some sugar, sav
- 5 Eucharist
- 6 Kindle book, e.g.
- 7 ___ Dragon (the "Captain" of Captain & Tennille)
- 8 Nasty stare
- 9 Poet ___ Wheeler Wilcox
- 10 Bibimbap fare
- 11 Uses portmanteau, linguistically
- 12 Card game with the spin-off Dos
- 13 Gentle touch
- 21 Symbol on the flag of Argentina
- 22 John Irving character Owen
- 25 Changed one's story
- 26 In an opulent way27 World capital that
- has the Museum of Anatolian Civilizations
- 28 Some camera lenses
- 29 Drying implements

- 30 Mash note sign-off
- 32 Minor setback
- 33 Frittata base
- 34 Bucks pack
- 35 Lemon on TV
- 38 List in the back
- 39 Streets
 44 Puts into law
- 45 "___ Untergang" (2004 German movie that gave us the "Hitler reacts"
- meme) 47 Ceasefire
- 48 Approach, as at a singles bar
- 49 Calendar listing
- 50 Certain plants
- 52 "Cut ___ Hair" (Pavement tune)
- 53 "Yeah, uh-huh'
- 54 Hinge (upon)
- 55 Fashionista's mag
- 56 Unit of resistance 57 Trivial Pursuit piece

Last Week's Answer





BE HEALTHY. BE YOU

STD Testing and Treatment Limited Primary Care Trans Hormone Care Sexual and Reproductive Health Community Education

651-645-0478



Furry Road My husband is more attracted to

cartoons than to me

'm an early-30s hetero woman in a monogamous relationship with my mid-30s hetero guy. We've been together 10 years, married seven, no kids. We have a lot of fun-traveling, shared hobbies, mutual friends, etc. We have sex fairly regularly, and it's not bad. However, his primary sexual fetish and main turn-on is furry porn-namely, cartoon images. He doesn't self-identify as a furry; he doesn't have a fursuit or fursona. To his credit, he was up front about this with me once we started getting serious. However, I think at that younger age, I conflated the emotional openness and acceptance of his sexuality with actually being satisfied with the sexual component of our relation-

ship. He seems only marginally attracted to me, and it bums me out that his more intense sexual drives are funneled into furry porn. I feel somewhat helpless, as his fetish doesn't allow me to meet him halfway. Real-life furry action (fursuits and the like) does not interest him (I've offered). We have sex regularly, but I always initiate. and his enthusiasm is middling until we get

going, at which point I think we both enjoy ourselves. But I've found that this turns into a negative feedback loop, where his lack of initial interest leads to me being less attracted to him, and so on. I consider myself a fairly sexual person and I get a lot of pleasure out of being desired. We're talking about starting a family, and I'm scared that the pressures that come with parenthood would only make this worse.

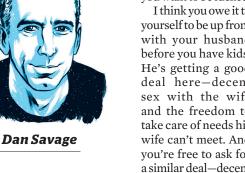
FRETTING UNDER RELATIONSHIP SHORTCOMINGS!

Nothing I write is going to fix this—and nothing I write is going to fix him, FURS, not that your husband is broken. He is who he is, and he had the decency to let vou know who he was before you married him. But nothing I write is going to put you at the center of your husband's erotic inner life. Nothing I write is going to inspire him to initiate more (or at all) or cause him to be more enthusiastic about sex. Nothing I write is going to make your husband want you the way you want to be wanted, desire you the way you want to be desired, and fuck you the way you want to be fucked.

So the question you need to ask yourself before you make babies with this man-the question I would have urged you to ask yourself before you married this man-is whether you can live without the pleasure you get from being desired. Is that the price of admission you're willing to pay to be with this man? Maybe it once was, but is it still? Because if monogamy is what you want or what he wants or what you both want, FURS, then choosing to be with this man means going without the pleasure of being wanted the way

> you want to be wanted, desired the way you want to be desired, and fucked the way you want to be fucked.

> I think you owe it to yourself to be up front with your husband before you have kids. He's getting a good deal here-decent sex with the wife and the freedom to take care of needs his wife can't meet. And vou're free to ask for a similar deal-decent sex with your husband



and the freedom to take care of needs your husband can't meet.

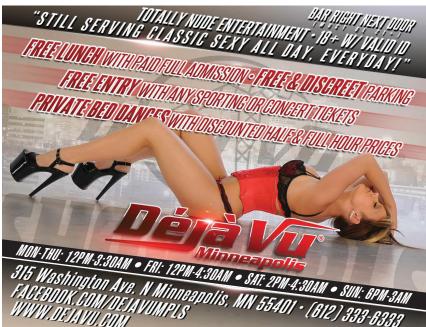
There's a far greater degree of risk involved in you going outside the relationship to feel desired, of course; you seeing another man or men comes bundled with emotional and physical risks that wanking to furry porn does not. This isn't an apples-to-apples comparison. But if your shared goal as a couple is mutual sexual fulfillment-and that should be every couple's goal-and if you want to avoid becoming so frustrated that you make a conscious decision to end your marriage (or a subconscious decision to sabotage it), FURS, then opening up the relationship needs to be a part of the discussion.



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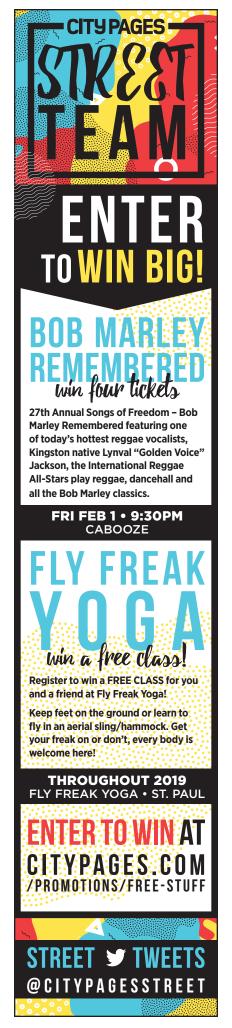
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